INCLUDES
01 CD

The Classic Skinner Method to Speech for the Stage

Speak with Distinction

by Edith Skinner

◆

75- Minute Audio Practice CD and Booklet

◆

Revised with New Material Added by
Timothy Monich and Lilene Mansell

Edited by Lilene Mansell

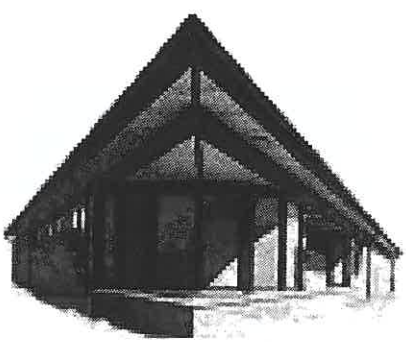
792.028
SKI

ic
t

8449 Moody Ave
Burbank, IL 60459

708 430 3688

prairietrailslibrary.org



rary Distric
venue
60459

N108
792.028
SKI

PRAIRIE TRAILS PUBLIC LIBRARY DISTRICT
30083006679476

The Classic Skinner Method to Speech for the Stage

Speak with Distinction

by Edith Skinner

◆

75- Minute Audio Practice CD and Booklet

◆

Revised with New Material Added by Timothy Monich and Lilene Mansell

Edited by Lilene Mansell

APPLAUSE
THEATRE & CINEMA BOOKS

Prairie Trails Public Library

Speak With Distinction (CD/booklet)
by Edith Skinner

Revised with new material added by Timothy Monich and Lilene Mansell
Edited by Lilene Mansell

An Applause Original

Copyright © 1990 by Applause Theatre Book Publishers
All rights reserved.
ISBN 1-55783-724-4
In-House Editor: Alexis Greene
Production and Design Editor: Sue Knopf

All rights to *Speak with Distinction* are protected by copyright. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage or retrieval system now known or to be invented, without permission in writing from the publishers, except by a reviewer who wishes to quote brief passages in connection with a review written for inclusion in a magazine, newspaper or broadcast.

Caution: Special emphasis is placed on copyright protection against photocopying the booklet or reproducing any part of the CD of *Speak with Distinction*. A breach of the copyright law has occurred when even one page of the booklet has been photocopied or one word of the CD duplicated, regardless of cause or circumstance.

The Library of Congress has catalogued the original edition as follows:
Skinner, Edith.
Speak with distinction / by Edith Skinner ; revised with new material added by Timothy Monich and Lilene Mansell ; edited by Lilene Mansell.
p. cm. — (Applause acting series)
Includes bibliographical references (p.) and index.
ISBN 1-55783-047-9 : $32.95. — ISBN 1-55783-052-5 (Audio cassette/booklet) : $17.95. — ISBN 1-55783-053-3 (Textbook & cassette) : $44.95.
1. Acting. 2. Voice culture. 3. Speech. 4. English language – pronunciation. I. Monich, Timothy. II. Mansell, Lilene. III. Title. IV. Series.
PN2071.S65S55 1990
792'.028 — dc20 90–1039
CIP

For Information:
Applause Theatre & Cinema Books
19 West 21st Street, Suite 201
New York, NY 10010
Phone: (212) 575-9265
Fax: (212) 575-9270
Email: info@applausepub.com
Internet: www.applausepub.com

◆ REMEMBERING EDITH SKINNER ◆

It was in the late 1960s, as a fledgling production assistant in Ellis Rabb's famed APA Repertory Company, that I first came under the spell of Edith Skinner. Ellis, the organization's founder and artistic director, brought Edith to us periodically as we worked on texts of Shaw and Shakespeare, Giraudoux and Pirandello, Ionesco and Messieurs Kaufman and Hart. She would appear among us like a sly matron at a garden party, impeccably dressed, her spiral notebook and pencil juxtaposed precariously with an elegant purse, and pursue us all—from those playing the leads to the stage management—with fervor, purpose and the ever-present "Ask-List." Of course, her ear was extraordinary, and soon everyone began to "hear themselves" through her tenacious objectivity. The clarity of a remarkable vowel might be praised in the midst of her request for coffee, and yet, the thrill of pleasing Edith remains with me today, as one of the ineffable treasures of initiation by a truly great teacher.

What is known now as Good Speech, certainly for the stage, is to me unquestionably the sole province of this remarkable woman. The generations of students she guided at Carnegie Mellon University, The Juilliard School, American Conservatory Theatre (ACT), and elsewhere are legion and legendary. Her influence extends from coast to coast and even abroad, and the standard of excellence she both identified and represented remains as fixed today as anything in our theatrical cosmos.

This welcome edition of Edith Skinner's *Speak with Distinction* is more than simply the preferred text of theater directors and actors the country over; it represents an essential link of our craft with something at once indigenously North American and essential to our respect for skill and technique. Only with the fullest expression of skill and technique is an actor truly free, truly able to communicate the actual depth and range of his or her talent. In a world in which respect for craft tends to shrink daily, this volume represents a light sustained and held aloft, an emblem of pride as sure and unmistakable as the eloquent speech it protects.

Jack O'Brien
Artistic Director, The Old Globe Theatre
San Diego, California

◆ FOREWORD ◆

Through voice and speech, more than any other qualities, the actor lays bare before an audience the soul of the character impersonated. Since the words express the meaning of what the actor ways, and the tone of voice reveals feelings about what is said, the actor's vehicle for carrying words—the voice—must be flexible. It must communicate the nuances of the most hidden emotions being portrayed in the most effective and convincing way that is possible.

The speech of a character must bring to life the character itself.

If the role calls for refined utterance, the audience must receive that impression, or else the actor's tool has not been trained sufficiently and gets in the way of the performer's art. If the character speaks a dialect, then the actor must create the illusion by changes in sounds and melody. However, the actor must not create so much dialect that it interferes with understanding the lines being spoken.

Distinct utterance is the prime requisite of an actor. In fact, the audience should be able to take for granted that they can hear and understand everything the actor says, without straining to do so.

Obviously, training in voice and speech is imperative and fundamental. In search of the best, we look to the stage; for the theater has a responsibility too often neglected: to foster the finest sound of Spoken English.

Edith Skinner
From the Preface to the First Edition

◆ CONTENTS ◆

◆ **Purpose** 7

◆ **Understanding the Written Text** 7

◆ **How To Practice** 8

◆ **Practice Session One**

The Vowel, Diphthong and Triphthong Sounds Introduced 9

◆ **Practice Session Two**

Comparison of the Vowel Sounds of Spoken English 13

◆ **Practice Session Three**

Comparison of the So-Called Long Diphthong Sounds 16

Comparison of the 5 Diphthong Sounds of "R" and 2 Triphthong Sounds Spoken without R-Coloring 17

◆ **Practice Session Four**

The Consonant Sounds of Spoken English Arranged by Manner of Articulation 18

Practice Phrases for Aspirated and Unaspirated Stop-Plosive Consonants 19

Practice Using Lateral Plosion 19

Practice for Tone Endings of Words 20

Practice for an Economically Spoken Sound of "S" 20

Practice for Accurate Enunciation of "T" "D" "L" "S" and "Z" When Followed by "You" or "Your" 21

◆ **Practice Session Five**

A Review of the 10 Sounds Associated with the Letter "R" in the Spelling 22

◆ **Practice Session Six**

Survey Phrases for the Vowel, Diphthong and Triphthong Sounds of Spoken English 24

Survey Sentences for the Vowel, Diphthong and Difficult Consonant Sounds of Spoken English (Spoken without R-Coloring) 25

END OF PRACTICE CD

◆ **Explanatory Material**

The Organs of Speech—Diagram of the Articulators 27
The Sounds of Spoken English 28
An Overview of the Vowel Sounds of Spoken English 31
The Vowel Chart 32
An Overview of the Consonant Sounds of Spoken English 33
The Consonant Chart 36
Glossary of Terms 37

◆ SPEAK WITH DISTINCTION PRACTICE CD ◆

PURPOSE

The practice CD that accompanies *Speak with Distinction* is an introduction to the fundamentals of well-spoken English and will acquaint you with the vowel, diphthong, triphthong, and consonant sounds of the language. The purpose of the CD is to train your hearing skills and provide you with accurate examples of the sounds in isolation, in comparison with each other, and in connected utterance.

No speech practice CD can replace the skillful guidance of an expert teacher, but a CD can point you in a positive direction. To that end, the material on the CD and in this booklet is arranged in the traditional phonetic order: vowel sounds first, then related diphthong and triphthong sounds; consonant sounds; and, finally, combinations of sounds in connected speech. You may choose to study the material in this order, or in any order best suited to your particular needs. A summary of informative material and a Glossary of Terms are also included; however, for more comprehensive treatment, consult the textbook Speak with Distinction, which includes the details of production of each sound of Spoken English, rules for usage for each sound, and comprehensive drill material.

UNDERSTANDING THE WRITTEN TEXT

Two varieties of Spoken English are represented on the *Speak with Distinction* Practice Tape: General American and what is known as Good Speech. The text of this accompanying booklet underlines all "r's" in the spelling of sounds that are spoken as the consonant [r] , as in "surprise," "reef" and "wretch." The written text also points out the presence or absence of "r-coloring" in the speaker's utterance of practice words and phrases involving the vowels, diphthongs and triphthongs of "r."

Another phonetic notation in the written text is the use of a hyphen to delineate the syllables of words containing an intervocalic [r] . This visual device will remind you to produce an open, clearly-defined vowel sound in the first syllable and begin the following syllable with a clean-cut consonant [r] . In doing so, you will avoid marring the clarity of the vowel sound with r-coloring: mi-racle; me-rry; Ma-ry; ma-rry. You will also see that the phonetic letter [ɑ] indicates all "Ask-List" words such as "ask,"[2] "clasp,"[2] and "task"[2] (the little "2" to the right of these words is a reminder that the same word may be spoken using the vowel sound [æ]). And finally, all words spelled with "wh" that are to be spoken as [ʍ] are indicated by a circle around the wh: (wh)en; (wh)ich; (wh)at.

There are four speakers on the CD, two women and two men, and each speaks within a range of correctness and in a style of delivery that is straightforward and simple. Remember that the purpose of the CD is to educate your hearing and familiarize yourself with examples of well-spoken English. Strive to incorporate the particulars of the sounds you are hearing, rather than to imitate the speaker's vocal characteristics or manner of speaking. It is essential that the sounds live naturally in your articulatory equipment and your vocal mechanism.

The acquisition of good habits of speech will enable you to make informed choices that are appropriate to any character, style of play or production concept. The eventual mastery of the best habits of Spoken English will free you to pursue the goal of your art,

which is to communicate thought and feeling to an audience. The ability to speak with distinction, along with the other essential tools such as a flexible voice and an expressive body, will produce a tuned instrument capable of playing on any English-speaking stage in the world.

HOW TO PRACTICE

Plan your practice time so that you can do some preliminary relaxation or breathing exercises for vocal production. Choose practice times and places that promote mental, physical, and emotional relaxation. Though a sensible use of this CD should in no way cause stress or strain to your voice and speech mechanism, if you do experience hoarseness or muscular fatigue, consult an expert before embarking on any further voice or speech practice.

You may find it helpful to work with the CD and booklet in the following ways:

- Listen to the CD with your eyes closed, as you repeat what you hear
- Listen to the CD and watch your mouth in a mirror, as you repeat what you hear
- Listen to the CD and repeat only in your mind—do not speak aloud
- Listen to the CD and follow in the booklet, noticing the visual clues and reminders about pronunciation, as you listen and then repeat
- Speak out loud from the booklet, relying on your memory of a sound to guide you

When you begin the speech exercises, work with patience and persistence and review any section as often as needed. This booklet contains the written text of each Practice Session, including phonetic markings and visual notations to help you see what you are hearing on the CD and learning to say. In addition, pauses are provided on the CD to allow you to repeat the designated word, phrase, or sentence; these pauses are indicated in the written text by the marks "//."

◆ PRACTICE SESSION ONE ◆

Speaker: Timothy Monich

The Vowel, Diphthong and Triphthong Sounds Introduced

◆ *The Vowel Sounds of Spoken English* ◆

◆ **The Front Vowels**

- /iː/ L**ee** //
- /ɪ/ w**i**ll //
- /ɛ/ l**e**t //
- /ɛ̞/ (used only in the diphthong sound /ɛ̞ə̆/) f**air** //
- /æ/ P**a**t //
- /ɑ/ p**a**ss.[2] //

◆ **The Mid Vowels**

- /ɜː/ (spoken without r-coloring) St**ir** //
- /ɜˤː/ (spoken with r-coloring) St**ir** //
- /ə/ (spoken without r-coloring) th**e** s**ur**prise sing**er**'s //
- /əˤ/ (spoken with r-coloring) th**e** s**ur**prise sing**er**'s //
- /ʌ/ c**u**p. //

◆ **The Back Vowels**

- /uː/ Wh**o** //
- /ʊ/ w**ou**ld //
- /o/ **o**bey //
- /ɔː/ **a**ll //
- /ɒ/ h**o**nest //
- /ɑː/ f**a**thers? //

◆ **A Key Sentence for the Front Vowels**

iː ɪ e ɛə̆ æ a
L**ee** w**i**ll l**e**t f**air** P**a**t pass.[2] //

◆ **A Key Sentence for the Mid Vowels**
(without r-coloring)

ɜː ə ə ə ʌ
St**ir** the s**u**rprise sing**er**'s c**u**p. //

(with r-coloring)

ɝː ə ə ɚ ʌ
St**ir** the s**u**rprise sing**er**'s c**u**p. //

◆ **A Key Sentence for the Back Vowels**

uː ʊ o ɔː ɒ ɑː
Wh**o** w**ou**ld **o**bey **a**ll h**o**nest f**a**thers? //

◆ ***The Diphthong Sounds of Spoken English*** ◆

◆ **The 5 Potentially Long Diphthongs**

eˑĭˑ P**ay** //

aːĭˑ m**y** //

ɔˑĭˑ b**oy**. //

oˑŭˑ G**o** //

aˑŭˑ n**ow**. //

◆ **The Same 5 Diphthong Sounds Short in Length**

eĭ K**a**te //

aĭ l**i**kes //

ɔĭ **oy**sters. //

oŭ P**o**king //

aŭ ab**ou**t. //

- **The 5 Always-Short Diphthongs of "R"** (without r-coloring)

  ɪə̆ H**ere**'s //

  ɛə̆ th**eir** //

  ʊə̆ p**oor** //

  ɔə̆ **ore** //

  ɑə̆ c**ar.** //

- **The Same 5 Always-Short Diphthongs of "R"** (with r-coloring)

  ɪə̆˞ H**ere**'s //

  ɛə̆˞ th**eir** //

  ʊə̆˞ p**oor** //

  ɔə̆˞ **ore** //

  ɑə̆˞ c**ar.** //

- **The 2 Triphthong Sounds of Spoken English** (without r-coloring)

  ɑɪ̆ə̆ h**ire** //

  ɑʊ̆ə̆ fl**ower** //

- **The Same 2 Triphthong Sounds** (with r-coloring)

  ɑɪ̆ə̆˞ h**ire** //

  ɑʊ̆ə̆˞ fl**ower** //

- **Two Key Sentences for the 5 Potentially Long Diphthong Sounds Long in Length**

  eˑɪ̆ˑ aˑɪ̆ˑ ɔˑɪ̆ˑ oˑʊ̆ˑ aˑʊ̆ˑ
  P**a**y m**y** b**oy**. // G**o** n**ow**. //

- **Two Key Sentences for the Same 5 Diphthong Sounds Short in Length**

  eɪ̆ aɪ̆ ɔɪ̆ oʊ̆ aʊ̆
  K**a**te l**i**kes **oy**sters. // P**o**king ab**ou**t. //

- **A Key Sentence for the 5 Always-Short Diphthongs of "R"**
  (spoken without r-coloring)

  ɪə̆ ɛə̆ ʊə̆ ɔə̆ ɑə̆
  H***ere***'s th***eir*** p***oor ore*** c***ar***. //

- **A Key Sentence for the Same 5 Diphthongs of "R"**
  (spoken with r-coloring)

  ɪə̆ᵣ ɛə̆ᵣ ʊə̆ᵣ ɔə̆ᵣ ɑə̆ᵣ
  H***ere***'s th***eir*** p***oor ore*** c***ar***. //

- **A Key Sentence for the 2 Triphthong Sounds of Spoken English**
  (spoken without r-coloring)

  aɪ̆ə̆ aʊ̆ə̆
  H***ire*** fl***owe***rs. //

- **A Key Sentence for the Same Triphthong Sounds of Spoken English**
  (spoken with r-coloring)

  aɪ̆ə̆ᵣ aʊ̆ə̆ᵣ
  H***ire*** fl***owe***rs. //

THIS ENDS PRACTICE SESSION ONE

◆ ◆ ◆ ◆ ◆

◆ PRACTICE SESSION TWO ◆

Speaker: Timothy Monich

The Vowel Sounds of Spoken English

◆ *Comparison of the Front Vowel Sounds and the Diphthong ɛə̆* ◆

iː	ɪ	e	ɛə̆	æ	a
Lee //	will //	let //	fair //	Pat //	pass[2] //
deed //	did //	dead //	dared //	dad //	task[2] //
dean //	din //	den //	dare //	Dan //	dance[2] //
leave //	live (v) //	leaven //	lair //	lavish //	laugh[2] //
bean //	bin //	Ben //	bairn //	ban //	bath[2] //

iˑ	ɪ	e	ɛə̆	æ	a
eat //	it //	et //	airtime //	atom //	ask[2] //
peat //	pit //	pet //	pair //	pat //	path[2] //
liter //	litter //	letter //	lair //	latter //	lasting[2] //
reef //	riff //	reft //	rare //	raffle //	raft[2] //
reach //	rich //	wretch //	rare //	ratchet //	rascal[2] //
Meese //	miss //	mess //	mares //	mass //	mask[2] //

◆ *Comparison of Some of the Front Vowel Sounds* ◆ *and the Diphthong Sound ɛə̆ Prior to the Consonant r*

ɪ	ɪ r	e	e r	ɛə̆	ɛə̆ r	æ	æ r
mit	mi-racle //	met	me-rry //	mare	Ma-ry //	mat	ma-rry //
pit	pe-riod //	pet	pe-rish //	pare	pa-ring //	pat	pa-rish //
	Sibe-ria //		be-rry //		bea-ring //		Ba-rry //
	ty-ranny //		te-rror //		tea-ring //		ta-rry //
	he-roic //		he-rring //		hai-ry //		Ha-rry //

◆ *Comparison of the Mid Vowel Sounds* ◆

(The words in the first two columns are spoken without r-coloring.)

ɜː	ə	ə	ʌ
stir //	surprise	suppose //	cup //
concur //	conquer	commence //	come //
dirge //	odor	soda //	duck //
verve //	ever	ve-racious //	Vulcan //
occur //	ochre	cocoon //	cuckold //

◆ ***The 3 Mid Vowel Sounds Prior to the Consonant*** r ◆

3: r	ə r	ʌ r
(wh)-rring //	wande-rer //	wo-rry //
fu-rry //	cove-ring //	fu-rrow //
sti-rring //	batte-ries //	tu-rret //
cu-rrish //	conque-ror //	cou-rage //
sti-rrer //	plaste-rer[2] //	Su-rrey //

◆ ***Comparison of the First 2 Back Vowel Sounds*** ◆

u:	ʊ
who //	would //
cooed //	could //
wooed //	would //
kook //	cook //
pe-ruke //	rook //
pool //	pull //
fool //	full //
booze //	bosom //

◆ ***Comparison of the Pure Vowel Sound*** o ***in Unstressed Syllables to the Diphthong Sound*** oʊ ***in Stressed Syllables*** ◆

obey //	go //
poetic //	poet //
robust //	robe //
locale //	local //
overt //	over //
momentum //	moment //

◆ ***Comparison of the Last 3 Open Back Vowel Sounds*** ◆

ɔ:	ɒ	a:
all //	honest //	fathers //
audit //	odd //	Aden //
pawed //	pod //	palm //
appalling //	Apollo //	impala //
bawdy //	body //	Baden //
caller //	choler=collar //	Ocala //
fawned //	fond //	father //
sawed //	sod //	façade //
spawn //	respond //	spa //
labo-rious //	Bo-ris //	Ba-ri //

Comparison of the Last 3 Open Back Vowel Sounds, continued

ɔ:	ɒ	ɑ:
sto-ɾy //	histo-ɾic //	sta-ɾry //
cho-ɾal //	co-ɾal //	sca-ɾring //
mo-ɾon //	mo-ɾal //	ma-ɾring //
Lau-ɾa //	Law-ɾence //	La-ɾa //
fo-ɾum //	fo-ɾeign //	fa-ɾaway //
pauper //	popper //	papa //
balks //	box //	Bach's //
Kaufman //	coffee //	Kafka //
daughter //	dotted //	Dada //
sought //	sot //	saga //
walk //	wok //	mă-ɾijuana //
bɾought //	bɾoth //	Bɾahms //

THIS ENDS PRACTICE SESSION TWO

◆ ◆ ◆ ◆ ◆

◆ *Comparison of the So-Called Long Diphthong Sounds* ◆
(each given with two sample words, one long and one short)

e·ɪ̆·	eɪ̆	aɪ̆·	aɪ̆	ɔɪ̆·	ɔɪ̆	o·ʊ̆·	oʊ̆	a·ʊ̆·	aʊ̆
aye (ever)	ace //	eye= ay	ice //	oy	voice //	owe=O	oats //	ow	oust //
ail=ale	ailing //	isle= aisle	island //	oil	oily //	old	older //	owl	owlet //
hay	haste //	high= hie	heist //	ahoy	hoist //	hoe	host //	how	house (n) //
pane= pain	paint //	pine	pint //	Poins	points //	pole= poll	poultry //	pound	pounce//
pays	pace //	pies	spice //	poise	poison //	pose	post //	espouse	spouse //
bathe	bathos //	writhe	python //	boys	boiste-rous //	loathe (v)	loth //	mouth (v)	mouth (n)
main= mane	maintenance //	mine	minor= // miner	Des Moines	moist //	moan	moaning //	mound	mount //
inane	ain't //	nine	ninety //	annoy	annoint //	known	won't //	renown	announce //
laid	late //	lied	light //	Lloyd	loiter //	load= lode	lotus //	loud	lout //
fail	phalanx //	file	filing //	foil	foiling //	foal	Foley //	fowl=foul	Fowler //
save	safe //	scythe	cipher //	soy	soya //	showed	sofa //	sound	south //
rage	Rachel //	ride	righteous //	Roy	roister //	rose	roach //	rouse	roust //

◆ *Comparison of the 5 Diphthong Sounds of "R"* ◆
and the Two Triphthong Sounds Spoken without R-Coloring

ɪə̆	ɛə̆	ʊə̆	ɔə̆	ɑə̆	aɪ̆ə̆	aʊ̆ə̆
ear //	air=ere= heir= e'er //	Ur (Ger) //	ore= oar //	are (sf) //	ire //	our= hour //
pier //	pear= pair= pare //	poor //	pore= pour //	par //	pyre //	power //
bier= beer //	bear=	boor= bare //	bore= Boer //	bar // boar //	byre=	bower // buyer //
tier= tear //	tear // (rip)	tour //	tore= Tor //	tar //	tire= Tyre //	tower //
deer= dear //	dare //	dour //	door //	radar //	dire //	dower //
geared //	Ga-ry //	gourd //	gored //	guard //	-----	Gower //
mere //	mare= mayor //	moor= Moore //	more //	mar //	mire= Meyer //	-----
leer= Lear //	lair //	velour //	lore //	Lahr //	lyre= liar //	lour= lower // (frown)
fear //	fare= fair //	Cavour //	four= fore //	far //	fire //	devour //
sheer= shear //	share //	sure //	shore //	shard //	shire //	shower //
rear //	rare //	Ruhr //	roar //	Fa-rarr //	Ryerson //	rower // (disturber)
year //	Yare //	your= you're //	yore //	yar //	-----	-----
cheer //	chair //	premature //	chore //	char //	-----	-----
ee-rie= E-rie //	ai-ry= ae-rie //	U-ri //	oa-rring //	a-ria // (also ɑː)	I-ra // (also aɪ̆)	-----

THIS ENDS PRACTICE SESSION THREE

◆ ◆ ◆ ◆ ◆

◆ PRACTICE SESSION FOUR ◆

Speaker: Lilene Mansell

THE CONSONANT SOUNDS OF SPOKEN ENGLISH ARRANGED BY MANNER OF ARTICULATION

◆ The Stop-Plosives

The three voiceless stop-plosive sounds of Spoken English, "p" "t" and "k," are spoken with a little puff of air when followed by a vowel or diphthong sound or a pause. This is called aspirated. The same three sounds may be spoken without a puff of air when followed by another consonant sound in the same word or in the following word of a phrase. This is called unaspirated.

aspirated			
	pay //	taper=tapir //	tape //
unaspirated			
	play //	lapse //	leapfrog //
	bay //	maybe //	Abe //
aspirated			
	tan //	ratty //	hat //
unaspirated			
	tray //	hits //	hotdog //
	Dan //	caddy //	had //
aspirated			
	con //	locking //	hock //
unaspirated			
	clay //	backs //	rockpile //
	gone //	logger //	hog //

◆ The Affricates

	chin //	leeches //	batch //
	gin //	legion //	badge //

◆ **The Nasal Continuant Consonants**

m	my //	swimming //	hymn=him //
n	no //	final //	bone //
ŋ	-----	sink //	sing //

◆ **The Lateral Continuant Consonant**

l	law //	silly //	hall //

◆ **The Fricative Continuant Consonants**

f	fish //	office //	calf² //
v	vine //	lives //	love //
θ	thigh //	ether //	teeth //
ð	thy //	either //	teethe //
s	so //	raced //	tax //
z	zoo //	dissolve //	loves //
ʃ	shin //	ocean //	bash //
ʒ	genre //	lesion //	beige //
r	red // pray //	so-rry //	ginger ale //
h	he //	-----	-----
ɦ	-----	behind	-----

◆ **The Glides**

ʍ	which //	anywhere //	-----
w	witch //	quit //	-----
j	you //	muse //	-----

◆ **Practice Phrases for Aspirated and Unaspirated Stop-Plosive Consonants**

pʰ	drop over //	p,	drop by //
tʰ	get away //	t,	get down //
kʰ	a rock opera //	k,	a rock garden //

◆ **Use a Lightly Aspirated "T" in the Following Words**

tˣ	beauty //	tˣ	beautiful //
	matinée //		maintenance //
	continent //		continuity //

◆ **Practice Using Lateral Plosion**

medal //	metal //
riddle //	brittle //
beadle //	beetle //
pedal //	petal //

◆ **Practice for Tone Endings of Words**

Carry your voice through vibrated consonant endings without adding an off-glide.

dreams //	limbs //	booms //
tans //	cons //	buns //
kings //	strings //	beings //
plebes //	tubes //	bribes //
beds //	birds //	tides //
dogs //	figs //	eggs //
loves //	moves //	dives //
(wh)zzed //	dozed //	closed //
dimmed //	hummed //	calmed //
leaned //	wound //	mind //
ringed //	longed //	belonged //
loved //	saved //	moved //
seethed //	loathed //	mouthed //
bibbed //	ebbed //	robbed //
rigged //	tugged //	drugged
edged //	besieged //	judged //

◆ **Practice for an Economically Spoken Sound of "S"**

In the following combinations, do not linger on the first "s" sound. Aim for the unaspirated plosive and hold its position for a split second; then proceed to a very short "s" sound which begins the second word. ZAP the plosive, CHECK off the second "s."

the first song //	the West Side and the East Side //
a crisp sound //	grasp[2] something //
ask[2] someone //	Romanesque sculpture //

In the following combinations, linger slightly on the first "s" sound, then swiftly articulate the plosive with the second "s" sound as if they are one affricate sound. SWING on the first "s" and then CHOP it off with the "ts," "ps" or "ks." At conversational speed, these words will have a syncopated rhythm.

sts hosts //	posts //	ghosts //	she detests the pests //
sps gasps[2] //	grasps[2] //	clasps[2] //	wasps and will o' the wisps //
sks husks //	risks //	asks[2] //	put the disks on the desks //

◆ Practice for Accurate Enunciation of "T" "D" "L" "S" and "Z" When Followed by "You" or "Your"

tj can't[2] you //	don't you //	won't your //
dj did you //	should you //	could your //
lj will you //	thrill you //	kill your //
sj bless you //	kiss you //	miss your //
zj as you //	has your //	where's your //

THIS ENDS PRACTICE SESSION FOUR

◆ ◆ ◆ ◆ ◆

◆ PRACTICE SESSION FIVE ◆

Speaker: Lilene Mansell

A REVIEW OF THE 10 SOUNDS ASSOCIATED WITH THE LETTER "R" IN THE SPELLING

◆ **The Consonant** /r/ **Must Be Followed by a Vowel or Diphthong Sound**

red rose //
rough river //
round and round //
train tracks //
tried and true //
a country retreat //
a straight street //
dresser drawer //
dreadful drink //
bedraggled drummer //

Linking /r‿/

a pair of shoes //
where are you //
tear a page //

◆ **The Strong Vowel of "R" Spoken without R-Coloring**

murmur // ˈmɜːmə

/ɜː/ prefer // prɪˈfɜː

concur // kənˈkɜː

◆ **The Same Words Spoken with R-Coloring**

murmur // ˈmɜˠːmə

/ɜˠː/ prefer // prɪˈfɜˠː

concur // kənˈkɜˠː

◆ **The Weak Vowel of "R" Spoken without R-Coloring**

murder // ˈmɜːdə

/ə/ suffer // ˈsʌfə

conquer // ˈkɒŋkə

◆ **The Same Words Spoken with R-Coloring**

murder // ˈmɝːdɚ
ɚ suffer // ˈsʌfɚ
conquer // ˈkɑŋkɚ

◆ **The 5 Always Short Diphthongs of "R" Spoken without R-Coloring**

ɪə̆ here's=hears
ɛə̆ their=there=they're
ʊə̆ poor
ɔə̆ ore=oar
ɑə̆ car

◆ **The Same Words Spoken with R-Coloring**

ɪə̆ɚ here's=hears
ɛə̆ɚ their=there=they're
ʊə̆ɚ poor
ɔə̆ɚ ore=oar
ɑə̆ɚ car

◆ **The 2 Triphthongs of "R" Spoken without R-Coloring**

aɪ̆ə̆ hire
aʊ̆ə̆ flower

◆ **Optional Pronunciation in Two Syllables**

aɪ̆ ə hire
aʊ̆ ə flower

◆ **The Same Words Spoken with R-Coloring**

aɪ̆ə̆ɚ hire
aʊ̆ə̆ɚ flower

◆ **Optional Pronunciation in Two Syllables**

aɪ̆ ɚ hire
aʊ̆ ɚ flower

THIS ENDS PRACTICE SESSION FIVE

◆ ◆ ◆ ◆ ◆

◆ PRACTICE SESSION SIX◆

Speaker: Boyd Gaines

Each of the following phrases contains a vowel, diphthong or triphthong sound of Spoken English. The phonetic letter to the left of the phrase indicates the designated sound.

i:	green fields //
i·	fleeing sheep //
ɪ	big city //
	imagine enough //
e	Ethel and Emma //
	a me-rry Ame-rican //
æ	Ann's hand //
	Ha-rry's cha-racter //
ə	I can't[2] dance[2] //
	ask[2] the class[2] //
ɜ: ɜ˞:	Colonel Burr sti-rring //
	her first rehearsal //
ə	volunta-ry secreta-ry //
	comfortable sofa //
ʌ	wonderful constable //
	tho-roughly encou-raged //
u:	school shoes //
u·	fruit juice //
ju:	reducing student //
	absolute opportunity //
ʊ	pull wool //
	good book //
o	obey Olivia //
ɔ:	Paul paused //
ɔ·	water for daughter //
ɒ	John's office ///
	ho-rrible ho-rror //
ɑ:	calm father //
	alms for the ga̋-rage //
e·ɪ̯·	engage the stage //
eɪ̯	eighty-eight //
ɑ·ɪ̯·	nine lives //
ɑɪ̯	mighty knight //
ɔ·ɪ̯·	boys toil //
ɔɪ̯	noisy voyage //
o·ʊ̯·	home alone //
oʊ̯	Roman coat //
ɑ·ʊ̯·	how now //
ɑʊ̯	mountain house //
ɪə ɪə̯	merely wea-ry //
ɛə ɛə̯	fair-haired Ma-ry //
ʊə ʊə̯	surely a poor ru-ral tour //
ɔə ɔə̯	four-door //
ɑə ɑə̯	far car //
ɑɪ̯ə ɑɪ̯ə̯	desire fire //
ɑʊ̯ə ɑʊ̯ə̯	our hours //

The following sentences provide a survey of the vowel, diphthong and difficult consonant sounds of Spoken English. The principles of what is known as Good Speech are employed by the speaker.

1 These people feel that they can gua-rantee the suite for sweet Phoebe. //

2 It's a mi-racle that the ability of the English actress had been debated so belatedly. //

3 King Kong will sing a jingle for the King of England in the spring. //

4 Ethel spent twenty-seven cents to get many of the best eggs and vegetables. //

5 Fancy! That fascinating cha-racter Ha-rry McCann ma-rried Anne Hammond. //

6 The athletic man catches ants in his handkerchief for Ha-rriet. //

7 Angry gangs thanked the bank manager, then sang languidly of tangled anchors. //

8 I can't[2] ask[2] Frances[2] to dance[2] with half[2] the class[2]. //

9 The absurd girl is a connoisseur of turtles. //

10 The colonel's nurse rehearses words at work. //

11 Actually, contra-ry to customa-ry circumstances in Ame-rican government, the traitor was offered a secreta-ry by the policeman. //

12 I wonder if Mu-rray's mother and brother love the cunning constable. //

13 Rude Ruth's two rooms are near the school's pool. //

14 Pull the poor Worcester wool from the cruel cook's good cookbook. //

15 Oblige the noto-riously poetic Olympian and obey Othello. //

16 All talkative daughters thought they bought straw. //

17 Paul paused, then walked awkwardly toward the lawn for water. //

18 (Wh)at ho-rrible fo-reign co-rrespondent in Washington washed the hot copper coffee pot in Do-rothy's office? //

19 I want a model modern watch. //

20 (Wh)at was it? It was. It wasn't. //

21 Father calmly placed palms near the façade of the drama studio's ga-rage. //

22 The eighty-eight sailors from Yale are delayed in jail for aye. //

23 Ay, it's time to acquire the entire choir's files. //

24 Boyish Roister Doister toils and toils for oil. //

25 Oh no, Joe, don't go for Mr. Stowell's coal. //

26 Wring out the towel as you pronounce the vowels in "How now brown cow." //

27 Were the dear, expe-rienced auctioneer and the ideal ca-reer cashier really here?

28 Va-rious pa-rents said farewell to ai-ry, fair-haired Ma-ry Ca-rey. //

29 Surely poor allu-ring Stewart endured a ru-ral tour du-ring his cure. //

30 More and more, the court ignores encores. //

31 Is Barbara's large apartment at Harvard far from the Star Market? //

32 On Tuesday, the stupid students at Stewart's Institute introduced the duke's new tune to the studio head. //

33 Will you bring that brilliant but peculiar Italian millionaire William Hillyard to evaluate Julia's failures at station WWSW? //

34 He thrusts his fists against the posts and still insists he sees the ghosts. //

35 The singer with the longest fingers sang a long English-language song on Long Island. //

36 Ve-ry me-rry Ma-ry ma-rried hai-ry Ha-rry Ha-rris from Ha-rrisburg.

37 Round the rugged rock the ragged rascal[2] ran. //

38 Tom met Tilly Teazle for tea on the two o'clock train to Trenton.

39 Rehearsing makes Ho-race hoarse, and hoarseness is even more ha-rassing to his humble hobby horse. Now if this hoarseness ha-rasses Ho-race's horse, how it must affect Ho-race! Actually, it haunts Ho-race. //

THIS ENDS PRACTICE SESSION SIX
END OF CD

◆ ◆ ◆ ◆ ◆

◆ ORGANS OF SPEECH — DIAGRAM OF ARTICULATORS ◆

1 Lips (Labia)

2 Teeth (Dentes)

3 Gum Ridge (Alveolar Ridge)

4 Hard Palate

5 Soft Palate (Velum)

6 Uvula
a. relaxed
b. raised

7 Nasal Passage

8 Mouth (Oral Passage)

9 Tongue (Lingua)

The shaded quadrangle roughly represents the position of the tongue in your mouth when the vowels are being formed. (See Vowel Chart on page 32.)

10 Tip of the Tongue

11 Blade of the Tongue

12 Front of the Tongue

13 Middle of the Tongue

14 Back of the Tongue

15 Throat (Pharynx)

16 Epiglottis

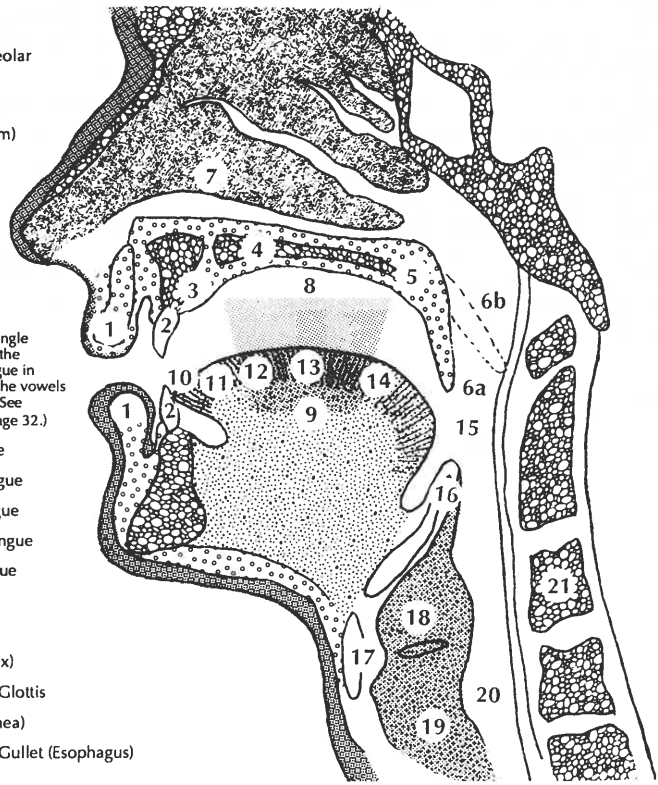
17 Voice Box (Larynx)

18 Vocal Folds and Glottis

19 Wind Pipe (Trachea)

20 Food Passage or Gullet (Esophagus)

21 Spine



EIGHT ESSENTIAL ARTICULATORS give definite shape to each separate speech sound as the AIR passes out through the mouth or through the nose.

Four Movable Articulators

- Tongue
- Lips — /i:/ Slightly spread "L*ee*"
  /ʌ/ relaxed "c*u*p"
  /u:/ rounded "wh*o*"
- Lower Jaw
- Soft Palate*

Four Immovable Articulators

- Teeth
- Gum Ridge
- Hard Palate
- Throat or Glottis

* The Soft Palate closes the passageway between the mouth and the nose. In spoken English it is **relaxed** and **lowered** (6a) for "m," "n" and "ng," allowing the air to be directed through the nose. It is **raised** and **closed** (6b) for ALL other sounds in English, so that the air is directed through the mouth.

WRITTEN LANGUAGE AND SPOKEN LANGUAGE

WRITTEN LANGUAGE is organized by punctuation and the visual arrangement of words on a page. SPOKEN LANGUAGE is governed by time (rhythm, phrasing and pauses) and by melody (pitch, intonation and inflection).

ELEMENTS OF **WRITTEN** ENGLISH ARE **SEEN**	ELEMENTS OF **SPOKEN** ENGLISH ARE **HEARD**
◆ letters of the alphabet	◆ vowel, diphthong and consonant sounds
◆ words	◆ syllables
◆ sentences	◆ phrases or rhythmic thought groups

The individual speech sounds of any language are defined by how the breath, whether voiced or voiceless, is used in making the sound. A voiced sound is produced with vibration of the vocal folds; a voiceless sound is produced without vibration. In Spoken English,

A Vowel Sound

- ◆ Is made with an open, uninterrupted flow of air, the breath flowing through the mouth only: an *oral* sound. French, by contrast, contains four vowel sounds made with the breath flowing through the mouth and the nose simultaneously: nasalized vowels;
- ◆ Is a single sound, involving no movement or change of the articulators during the creation of the sound. Therefore, vowels are PURE sounds;
- ◆ In most languages, including English, is always a *voiced* sound.

Every Vowel Sound

- ◆ Is made with the tip of the tongue resting behind and touching the back of the lower front teeth. The front, middle or back of the tongue arches to various heights, from high to low in the mouth, to create distinct, pure vowel sounds;
- ◆ Is made with a RELAXED LOWER JAW;
- ◆ Is made with the soft palate raised. This prevents the vibrated breath from escaping into the nasal passage, assuring that it flows through the oral cavity, or mouth, only.

The following words each contain a single vowel sound:
we b**i**t d**ea**th pl**ai**d fl**oo**d d**o** sh**ou**ld l**aw** d**o**g c**a**lm

The same vowel sound can be represented by several different spellings:
s**ee**=s**ea** s**ei**ze dec**ei**ve k**ey**=q**ua**y mach**i**ne C**ae**sar ph**oe**nix

There are 15 pure vowel sounds in well-spoken English.

A Diphthong Sound

- Is made by movement of the articulators that can be seen, heard and felt by the speaker;
- Is a blend of two vowel sounds into a single phonetic unit;
- Is perceived as *one* sound.

Some words that contain a single diphthong sound:
d**ay** d**a**te gr**ea**t=gr**a**te **eye** t**ie**=Th**ai** n**o**=kn**ow**=N**oh** n**ow**

The same spoken diphthong sound can be represented by several spellings:
B**o**=b**ow**=b**eau** d**oe**=d**ough**

There are 10 diphthong sounds in well-spoken English.

A Triphthong Sound

- Is a blending of three vowel sounds to form one sound comprising one syllable.

Some words that may contain a triphthong and may be pronounced as one syllable:
h**ire** fl**ower**=fl**ow'r**=fl**our**

The same spoken triphthong sound is represented by several spellings:
l**iar**=l**yre** **our**=**hour**

There are 2 triphthong sounds in well-spoken English.

A Consonant Sound

- Is made with a stopped, impeded or interrupted breath, either through the mouth (oral) or through the nose (nasal);
- May be *voiced* (vibration through the vocal folds) or *voiceless* (no vibration through the vocal folds). These are also known as breathed or whispered consonants;
- May have stationary articulators during the formation of the sound itself or moving articulators forming the sound.

Some words that contain a single consonant sound:

be	a***bb***ey	i***s***	o***f***	o***ff***	***w***eigh=***w***ay	***wh***ey	***n***ow
show	***th***igh	***th***ine	e***gg***	***ch***ew	I'***ll***=ais***le***	***wh***o	is***s***ue

The same spoken consonant sound can be represented by several spellings:

no=***kn***ow ***pn***eumo***n***ia ***gn***ome ***mn***emo***n***ic

There are 26 consonant sounds in well-spoken English.

An Affricate Sound

- Is comprised of a stop-plosive and a fricative consonant blended together so closely as to seem like a single sound;
- Is considered part of the plosive family of consonant sounds.

Some words that contain a single affricate sound:

cheese ***J***une

The same affricate consonant sound can be represented by several different spellings:

cello ki***tch***en na***t***ure ***g***ent sol***d***ier ***judg***e religion exa***gg***erate

There are 2 affricate consonant sounds in well-spoken English.

◆ AN OVERVIEW OF THE VOWEL SOUNDS OF SPOKEN ENGLISH ◆

A vowel sound is produced as the breath is freely emitted through a single shape or position of the mouth. In Spoken English the breath is always voiced and exits through the mouth only.

The Shape of the Tongue

For ALL vowel sounds the tip of the tongue is relaxed behind the lower front teeth. The body of the tongue arches in various heights toward the roof of the mouth.

FRONT VOWELS: The front of the tongue arches toward the hard palate:

iː	ɪ	e	æ	a
L**ee**	w**i**ll	l**e**t	P**a**t	p**a**ss.

MID VOWELS: The middle of the tongue arches toward the middle of the palate:

ɜː	ə	ʌ
St**ir**	the s**ur**prise	c**u**p.

BACK VOWELS: The back of the tongue arches toward the soft palate:

uː	ʊ	o	ɔː	ɒ	ɑː
Wh**o**	w**ou**ld	**o**bey	**a**ll	h**o**nest	f**a**thers?

The Height of the Arch of the Tongue and the Degree of Opening of the Lower Jaw

HIGH CLOSED VOWELS: The tongue is arched high, and the lower jaw is relaxed high.

iː ɪ uː ʊ

LOW OPEN VOWELS: The tongue is arched low, and the lower jaw is relaxed open.

æ ə ʌ ɒ ɑː

The Position of the Lips

FRONT VOWEL SOUNDS: The lips are slightly smiling.

MID VOWEL SOUNDS: The lips are relaxed or neutral.

BACK VOWEL SOUND ɑː : Again, the lips are relaxed or neutral.

BACK VOWEL SOUNDS: The lips are rounded.

The Potential Length or Duration of the Sound in Spoken English

LONG VOWELS: There are 5 vowels found in various lengths, but conveniently classified in three lengths: long, half-long and short.

iː ɜː uː ɔː ɑː

SHORT VOWELS: There are 9 vowels found only short in length in Spoken English.

ɪ e æ ə ʌ ʊ o ɒ

The VOWEL CHART on page 32 summarizes in visual form the information on this page and introduces the diphthong and triphthong sounds of Spoken English.

✓*Reminder*

IN THE CORRECT FORMATION OF ALL ENGLISH VOWELS:

1 The tip of the tongue is relaxed behind the lower front teeth.
2 The vocal folds are vibrating, producing a voiced sound.
3 The air is emitted through the mouth ONLY.

◆ THE VOWEL CHART ◆

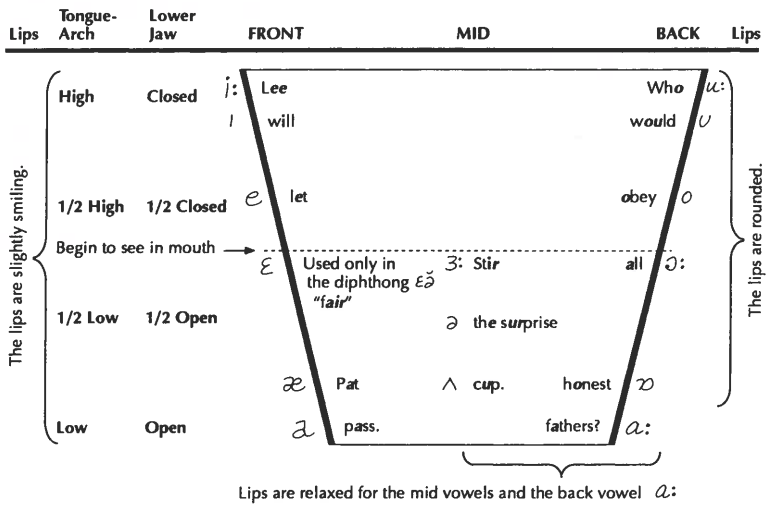
This chart is a simplified visualization of the tongue-arch, jaw and lip placement, noted on the preceding page, of the 15 vowel sounds of Spoken English. Remember that for all vowel, diphthong and triphthong sounds of Spoken English:

- ◆ The tip of the tongue is relaxed behind the lower front teeth;
- ◆ The soft palate is raised, making vowels oral sounds;
- ◆ The sounds are voiced.

The vowel sounds are classified according to the part of the tongue that is arched:

FRONT VOWELS:	The FRONT of the tongue is arched toward the hard palate;
MID VOWELS:	The MIDDLE of the tongue is arched toward a place between the hard and soft palates;
BACK VOWELS:	The BACK of the tongue is arched toward the soft palate.

The quadrangle below roughly represents the inside of the mouth. Imagine that the head is in profile, facing left. Refer also to the chart on page 27.



THE 5 SO-CALLED "LONG" DIPHTHONG SOUNDS:

eˑɪˑ aːɪˑ ɔˑɪˑ oˑʊˑ aˑʊˑ
Pay my boy. Go now.

THE 5 ALWAYS-SHORT DIPHTHONG SOUNDS OF "R":

ɪə ɛə ʊə ɔə aə
Here's their poor ore car.

THE 2 TRIPHTHONG SOUNDS:

aɪə aʊə
hire flower

◆ AN OVERVIEW OF THE CONSONANT SOUNDS OF SPOKEN ENGLISH ◆

The fundamental difference between the vowel and consonant sounds of Spoken English lies in the manner of their articulation. A vowel sound employs an uninterrupted flow of air, while a consonant uses an interrupted flow of breath; the mouth passage for consonants is either completely stopped for a moment or is narrowed to create friction.

Consonant sounds are classified according to:

1 Vibration;

2 Where the sound is made in the mouth;

3 How the sound is made.

VIBRATION

Is the consonant sound voiced or voiceless? In other words, is the consonant produced with vibration of the vocal folds, resulting in tone, or is the consonant produced without vibration of the folds? You can readily feel and identify a voiced or voiceless sound by placing the tips of your fingers on your Adam's apple while producing a consonant sound. You will feel vibration during the production of all voiced sounds, but the area will remain still, and you will not feel vibration during the production of any voiceless sound.

There are 16 voiced consonant sounds in well-spoken English:

bay	**D**an	**g**one	**m**y	**no=kn**ow	si**ng**
law	**v**ine	**th**ine	**z**oo	**g**enre	**r**ed
be**h**ind	**w**itch	**y**ou	**g**in		

There are 10 voiceless consonant sounds in well-spoken English:

pay	**t**an	**c**on	**f**ish	**th**igh
so=sew	**sh**in	**h**e	**wh**ich	**ch**in

Cognates are pairs of different consonant sounds that are related by being produced in the *same place* of articulation, in the *same manner* of articulation, with one of the pair voiced and the other voiceless.

There are 10 pairs of cognates in Spoken English:

p & b t & d k & g f & v θ & ð

s & z ʃ & ʒ h & ɦ m & w tʃ & dʒ

WHERE IS THE SOUND MADE IN YOUR MOUTH?

What articulators are used to stop, or hinder, the voiced or voiceless breath during production of the sound?

PLACE I	Both Lips	p b m m w
PLACE II	Lower lip and upper teeth	f v
PLACE III	Tip of tongue and upper teeth	θ ð
PLACE IV-A	Tip of tongue TOUCHING gum ridge	t d n l
	Affricates	tʃ dʒ — a blending of place IV-A to IV-B*
PLACE IV-B	Tip of tongue pointing toward gum ridge, NOT TOUCHING	s z ʃ ʒ r
PLACE V	Front of tongue and hard palate	j
PLACE VI	Back of tongue and soft palate	k g ŋ
PLACE VII	Throat or glottis	h ʔ

* Affricates: Part of the stop-plosive family, an affricate is a combination of a stop-plosive and a fricative, blended so closely as to seem like a single sound.

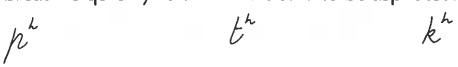
HOW IS THE SOUND MADE, OR WHAT IS THE MANNER OF ARTICULATION?

In what way do the articulators influence the breath stream to create the sound?

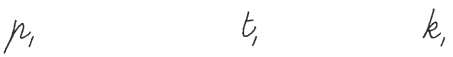
Stop-Plosives

The air is stopped and then exploded.

When a voiceless stop-plosive is followed by a vowel or diphthong sound or by silence, the breath is quickly released. It is said to be aspirated.

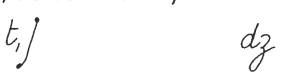


When a voiceless stop-plosive is followed by another consonant sound, either within the same word or in the next word of a phrase, the plosive is unreleased, or held. It is said to be unaspirated.



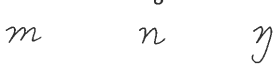
Affricates

Part of the stop-plosive family, an affricate is a combination of a stop-plosive and a fricative, blended so closely as to seem like a single sound.



Nasals

The air is sent through the nose.

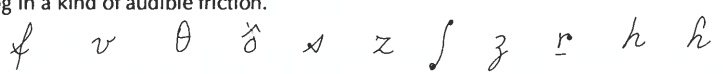


Lateral

The only sound in Spoken English in which the air is emitted over the sides of the tongue.

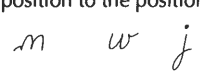
Fricatives

The air is forced through a very narrow opening formed by the articulators, resulting in a kind of audible friction.



Glides

The articulators begin in a particular shape and then "glide," or swiftly move, from this position to the position of the vowel or diphthong sound that follows.



◆ THE CONSONANT CHART ◆

Descriptive chart of Consonant Sounds of Spoken English

PLACE = Where the sound is made in the mouth

Horizontal rows indicate MANNER OF ARTICULATION or How the sound is made in the mouth		PLACE I BILABIAL Two lips articulating against one another		PLACE II LABIO-DENTAL Lower lip articulating against upper front teeth		PLACE III DENTAL Tip of tongue articulating against edge of upper front teeth		PLACE IV-A ALVEOLAR Tip of tongue TOUCHING upper gum ridge directly behind upper front teeth		PLACE IV-B ALVEOLAR Edge of the tongue against the upper teeth at sides. Tip of tongue free, pointing toward, but NOT TOUCHING—						PLACE V PALATAL Front of tongue articulating against hard palate		PLACE VI VELAR Back of tongue articulating against soft palate (velum)		PLACE VII GLOTTAL In the larynx	
										1 Post-dental Extreme front of upper gum ridge, or upper teeth		2 Palato-alveolar Middle of upper gum ridge		3 Post-alveolar Extreme back of upper gum ridge							
VOICELESS = VS VOICED = VD		VS	VD	VS	VD	VS	VD	VS	VD	VS	VD	VS	VD	VS	VD	VS	VD	VS	VD	VS	VD
STOP-PLOSIVES		p	b					t	d									k	g		
CONTINUANTS	NASALS		m						n										ŋ		
	LATERAL								l												
	FRICATIVES			f	v	θ	ð			s	z	ʃ	ʒ		r					h	ɦ
GLIDES		m	w														j				
AFFRICATES (combination of consonant sounds)								tʃ	dʒ												

AFFRICATE CONSONANT: A consonant sound comprised of a stop-plosive and a fricative consonant blended so closely as to seem like a single sound. The two affricate sounds of Spoken English are considered members of the plosive family of sounds:

/tʃ/ ***ch***in /dʒ/ ***g***in

ARTICULATORS: The parts of the body used to form each separate speech sound of a spoken language as the air passes out through the mouth or through the nose. The movable articulators are the lips, lower jaw, tongue, and soft palate. The immovable articulators are the teeth, gum ridge, hard palate, and throat (glottis).

ASK-LIST: A compilation of words in Spoken English, such as "ask,"[2] that have three standards of pronunciation for the "a" sound in the spelling of the word, depending on the standard of Spoken English being used. (An extensive list of these words may be found in the *Speak with Distinction* textbook.) The words on the Ask-List may be pronounced with each of the following vowel sounds:

- ◆ The Intermediate "A" vowel sound, the Theater Standard for Good Speech /ɑ/
- ◆ The Short "A," the standard for General North American speech /æ/
- ◆ The Broad "A," the standard for British Received Pronunciation (RP) /ɑː/

ASPIRATION: The explosion of air and ensuing puff of breath that are produced when one of the voiceless stop-plosive consonant sounds is released. In Spoken English, the voiceless stop-plosives are aspirated when they are followed by a vowel or diphthong sound. This is notated in the IPA by a little ʰ at the upper right corner of the phonetic letter:

/pʰ/ ***p***ie /tʰ/ ***t***wo /kʰ/ ***k***ey

CONSONANT SOUND: A sound made with the outgoing breath stopped, impeded or interrupted by the articulators in some manner. The air may be voiced or voiceless and may resonate and exit through either the mouth or the nose.

DIPHTHONG SOUND: A blend of two vowel sounds into a single phonetic unit. The articulators begin in the position of one vowel sound, called the first element, and move so smoothly toward the position of another vowel sound, called the second element, that it is impossible to tell where the first vowel ends and the second begins. In every diphthong sound there is movement of the articulators that can be seen, heard and felt.

GENERAL AMERICAN SPEECH: A term used to describe that dialect of North American English frequently found in the ordinary speech of inhabitants of the Western United States. It is acceptable to all American listeners, although they themselves may not speak that way. It does not sound like the speech of any one region of America, yet it sounds distinctly contemporary and distinctively American. A roughly equivalent term having some currency is Western Standard.

GOOD SPEECH: Hard to define, but easy to recognize, Good Speech refers in this booklet to a dialect of North American English that is clearly and effortlessly

articulated, easily understood in a theater, free from class and regional peculiarities, recognizably North American, and at the same time acceptable and convincing in a classic text. Roughly equivalent terms having some currency are Eastern Standard and Theater Standard.

INTERNATIONAL PHONETIC ALPHABET (IPA): The IPA was invented by the International Phonetic Association, which was founded in 1886 by teachers and scientists who shared an interest in the science of phonetics and perceived that a phonetic alphabet would make possible the recording of any language in the world, even a language that had no written form. The IPA was first published in 1888.

The basic premise of the IPA is that there is a separate letter for each distinctive sound of the languages of the world, no matter how that sound is rendered in the writing of the language. Each sound is assigned one letter and one letter only; conversely, each letter stands for one sound only. If a person is transcribing one sound, only one letter is used; if a person is transcribing three sounds, three letters are used. Initially, the Association used letters derived solely from the Roman alphabet, but since 1888 many characters from other alphabets have been added.

LATERAL PLOSION: This term refers to the action that occurs when the consonant sound /t/ or /d/ is followed by the consonant sound /l/ and is exploded, or released, over the sides of the tongue, the tip of the tongue remaining in contact with the alveolar ridge:

softly battle badlands riddle

R-COLORING: This term refers to the production of the vowel and diphthong sounds associated with the letter "r" in the spelling of words in Spoken English when the tip of the tongue is tensed up and over, and the body of the tongue is retracted. This gives these vowel and diphthong sounds a tense quality and back placement. This is also known as retroflexion, inversion, hard r, and Western r, although its frequent use is certainly not limited to the Western parts of North America. However, to think of this tongue-curling as a Western standard may help you to remember that its IPA diacritical mark looks like a little spur attached to the phonetic letter: /ɹ/

SIBILANT: A speech sound characterized by hissing or buzzing. When such a sound, particularly /s/, is excessively hissing or whistling, with a too-high frequency, it is considered over-sibilant. The term sibilant "s" is a misnomer. There are six sibilant sounds in Spoken English:

Voiceless sibilants, or hisses: /s/ *s*o /ʃ/ *sh*in /tʃ/ *ch*in

Voiced sibilants, or buzzes: /z/ *z*oo /ʒ/ *g*enre /dʒ/ *g*in

TONE ENDINGS: This term refers to voiced consonants in final positions of words. The term is used as a reminder that these endings must receive full resonance of tone.

TRIPHTHONG SOUND: Simply stated, a sound in which three vowel sounds are blended so closely that they are used and perceived as a single phonetic unit consisting of one syllable. In Spoken English, triphthongs are used only when they are needed to

preserve the rhythmic line in verse or song lyrics. There are two triphthong sounds in Spoken English:

aɪə̆ h**ire** aʊə̆ f**lower**

UNASPIRATED: This term refers to the nonrelease, or nonplosion, of the voiceless stop-plosive consonant sounds. In Spoken English, the voiceless stop-plosive sounds are stopped when they are followed by another consonant sound either within a word or in the next word of a phrase. Stopped and held voiced consonant sound are termed "unreleased." The IPA diacritical mark for an unaspirated consonant sound is a vertical line placed at the lower right corner of the phonetic letter:

p̚ apt	t̚ hits	k̚ clay
p̚ sap flows	t̚ get down	k̚ look good

In some languages, notably French, the term unaspirated may refer to the absence of a puff of breath when a voiceless stop-plosive is followed by a vowel sound.

VOICED: This term refers to the sounds produced with vibration of the vocal folds. In Spoken English, all the vowel and diphthong sounds are voiced. There are sixteen voiced consonant sounds in Spoken English:

b **b**uy	d **d**ie	g **g**o	m **m**e	n **n**o	ŋ si**ng**
l **l**aw	v **v**ine	ð **th**ine	z **z**oo	ʒ ge**n**re	ɹ **r**ed
h be**h**alf	w **w**eal	j **y**ou	dʒ **g**in		

VOICELESS: This term refers to the sounds produced without vibration of the vocal folds. Many of the consonant sounds in Spoken English are voiceless. Other terms for this sound are whispered and breathed. There are ten voiceless consonant sounds in Spoken English:

p **p**ie	t **t**wo	k **k**ey	f **f**ish	θ **th**igh	s **s**o
ʃ **sh**in	h **h**e	ʍ **wh**eel	tʃ **ch**in		

VOWEL SOUND: A speech sound in which the breath stream is open, or uninterrupted and unimpeded by the articulators. For each vowel sound, the oral passage takes one particular shape, and no movement or change in the articulators occurs while that sound is being produced. For this reason, vowel sounds are called pure sounds. In Spoken English, all vowel sounds are voiced. In Good Speech, they are oral sounds, made with a raised soft palate.

◆ ◆ ◆ ◆ ◆

SPEAK WITH DISTINCTION

by Edith Skinner

Revised with New Material Added by Timothy Monich and Lilene Mansell

Edited by Lilene Mansell

Speak with Distinction is the single most important work on the actor's craft of stage speech … an indispensable source book for all who aspire to act.

— Earle R. Gister
Yale School of Drama

Speak with Distinction is the practical text for the beginning actor and seasoned professional alike. It is a gold mine. — Stuart Howard
Casting Director

At last, the "Bible" is back. New chapters and expanded verses join the classic Skinner text to create the authoritative work on speech for the stage. The details of spoken English are examined in a workbook environment, fostering useful voice habits and promoting speech which is efficient, clearly and effortlessly free of regionalisms, appropriate to the dramatic situation, easily articulated, heard and immediately understood in the back rows of a theater.

ISBN **1-55783-047-9;** TRADE PAPER

APPLAUSE
THEATRE & CINEMA BOOKS
19 West 21st Street, Suite 201, New York, NY 10010
Phone: (212) 575-9265; Fax: (212) 575-9270
Email: info@applausepub.com | Internet: www.applausepub.com

SPEECH / ACTING

SPEAK with DISTINCTION

AUDIO PRACTICE CD AND BOOKLET

Edith Skinner's book is the **BEST BOOK ON SPEECH I HAVE EVER ENCOUNTERED.** It was my primer in school and is my reference book now. To the classical actor, or for that matter any actor who wishes to be understood, this method is a sure guide.

— **Kevin Kline**

The most basic and complete elements of my technique have come from Mrs. Skinner's *Speak with Distinction*. After forty years **SHE IS STILL WITH ME AT EVERY PERFORMANCE.**

— **Nancy Marchand**

Speak with Distinction is unquestionably the finest textbook of its kind, by the **GREATEST SPEECH TEACHER OF OUR TIME.**

— **Elizabeth Smith**
Voice & Speech Consultant

EDITH SKINNER CHANGED THE SOUND OF THE AMERICAN THEATER, and as a director of the classical repertory, I am deeply grateful to her.

— **Michael Kahn, Artistic Director**
Shakespeare Theatre at the Folger

The methods of Edith Skinner are among the most important elements in my continuing development as an actor. They certainly were **INSTRUMENTAL IN MY WINNING THE ACADEMY AWARD.**

— **F. Murray Abraham**

Speak with Distinction is **THE MOST COMPREHENSIVE AND ACCESSIBLE SPEECH BOOK AVAILABLE** for teachers and students of speech.

— **Joan Washington**
RSC, Royal Court &
Royal National Theatres

An **ESSENTIAL ELEMENT OF ANY CURRICULUM FOR THE TRAINING ACTOR.** This invaluable new edition will serve every actor to develop his or her instrument to its full potential.

— **William Hurt**

Edith Skinner, the foremost teacher of Good Speech for the stage in North America, taught at the Carnegie Institute of Technology and at the Juilliard School, where she was the first instructor recruited by John Houseman for the Drama Division.

Also from Applause: SPEAK WITH DISTINCTION textbook.

APPLAUSE
THEATRE BOOK PUBLISHERS

Prairie Trails Public Library District
8449 Moody Avenue
Burbank, IL
708-430-3688

U.S. $19.95

ISBN 1-55783-724-4

8 84088 13309 2

HL00314770

9 781557 837240